

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C

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FEBRUARY 1, 1879.

[One Penny.]

THE LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.

3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



Counterpoint.

410. *Counterpoint* is sometimes described as "the art of combining melodies": its name originated through the fact that the notes used by ancient musicians were termed "points," and the act of composing consisted of putting "point against point" (*punctum contra punctum*) in accordance with certain rules. The history of counterpoint dates at least as far back as the seventh century, before which period music, at successive stages of its history, consisted of (1) melody only; (2) *organum* or *diaphony*, melody accompanied by a drone-bass, by a part which was an octave, fifth, or fourth below, or an octave above and below, note against note of the melody; and (3) *descant*, which employed similar processes, but introduced in the accompanying parts notes of different values from those of the melody. Counterpoint succeeded these and aimed at greater independence in the motion of the parts, but for several centuries it held a relation to modern music not unlike that which alchemy bore to chemistry, or astrology to astronomy—it contained a modicum of truth, mixed up with much that was useless, erroneous, or absurd. Even as late as four centuries ago, music was considered to be a branch of mathematics; consequently, a composer's art included the working out of problems which were intentionally rendered difficult by means of arbitrary and often whimsical conditions, respecting which Fetus remarks as follows:—

"What, indeed, shall we say of those queer arrangements of sounds which were called *retrograde counterpoint*, that is to say, advancing backwards; *counterpoints by contrary movement*, in which the voices must move in opposite directions; *retrograde contrary counterpoints*, or turning the book upside down; *inverse contrary counterpoints*, which were still more complicated? All this is abuse of the science. The ear suffers from the trammels fastened by the musician upon himself, and from which he can derive no real advantage. These idle subtleties exist only for the eye. They never had much credit, some pedantic masters of the sixteenth and seventeenth centuries being the only ones whom we can accuse of having attempted to substitute them for the true science. It was these musicians who invented such absurdities as the *jumping counterpoint*, in which the voices were prohibited from using the adjoining degrees of the scale; the *bound counterpoint*, in which every interval except the Second was disallowed; the *obstinately counterpoint*, which admitted only of a single passage constantly repeated by one voice, whilst the others proceeded as usual; and a thousand other follies. The public and the musicians have done justice to this degradation of an art, the true design of which is to excite emotions—not to produce enigmas."

Our readers may congratulate themselves, for this peep at the music of the past will show them what an escape they have had! The students of that period must have had some trying "paper work" to accomplish, and probably "felt what it was" before they were done with it. We certainly owe them a debt of gratitude, for the feats of ingenuity which the old contrapuntists imposed upon themselves, and the discoveries which they effected thereby, have laid the foundation of modern science.

411. Modern counterpoint, while dispensing with these and other frivolities, endeavours to preserve what is really useful, and teaches how to write, not mere successions of chords, but harmonious tunes—how to conduct the parts so that they shall have elegance of motion in themselves, as well as blend harmoniously with each other: at the present day its study is considered indispensable to the educated musician, although he does not bind himself hand and foot with its rules. Counterpoint also serves the useful purpose of providing an examination-test in passing for a certificate or a degree: music is so far a matter of taste that what one authority might pronounce excellent another might condemn, but the rules of counterpoint provide a hard-and-fast standard, the attainment or non-attainment of which is easily discernible. But, probably, the chief use of counterpoint is that of bracing up the mental powers of the student, like the preliminary training of the athlete, preparing him to accomplish a certain kind of work: to this end its rules are so contrived that, besides cultivating good habits, they act upon the mind as the "dumb-bell exercise" upon the limbs, and tend to strengthen the musical inventive faculties.

412. Strict counterpoint (*strict*, in contradistinction to the *free* counterpoint of the practical composer, who voluntarily obeys, or intentionally disobey, strict rules) effects these purposes by classifying into five "orders" (or kinds) all the possible ways in which two or more parts can be combined; by studying each order apart from the others, first in two-part harmony, then in three-part, four-part, and so on; by providing for each order, and for each kind of harmony, a set of rules with which the student must comply; and by

contriving the "subjects" upon which the student operates so that they exemplify all the contingencies of part-writing. The practical part of the student's duty is that of adding a counterpoint above or below a given subject, in either order, and with any required number of parts. The orders of counterpoint are, (1) note against note; (2) two notes in the counterpoint against one in the subject; (3) four notes against one; (4) syncopated notes against unsyncopated; and (5) *florid* counterpoint, combining the four preceding kinds.

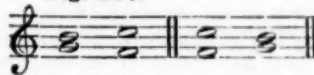
413. As the rules for all the various kinds of counterpoint are somewhat numerous, and are given in works which treat upon the topic, it is unnecessary for us to state them here. But, for the information of those of our readers who may enter for examinations which require an acquaintance with one or other of the orders, we append a summary of the rules and directions respecting the first species, together with a specimen.

FIRST ORDER OF TWO-PART COUNTERPOINT.

MELDIC PROGRESSIONS.

- 1.—The intervals permitted are the major and minor second, major and minor third, perfect fourth, perfect fifth, minor sixth, and octave.
- 2.—The intervals forbidden are the major sixth, and all augmented and diminished intervals, including the tritone (or pluperfect fourth) and the imperfect fifth.
- 3.—Seconds are preferable to larger intervals.
- 4.—False Relation is prohibited, including that of "tritone"—i.e. TI in one part succeeded immediately by FA in the other, or *vice versa*, of which fig. 337 provides examples.
- 5.—Contrary motion is best; oblique, next best; and similar, last in point of merit.
- 6.—A perfect consonance must not be approached by similar motion, except when one of the parts moves a minor second.
- 7.—Parts should not cross each other except $\frac{3}{4}$ in case of extremity."

Fig. 337.



HARMONY.

- 8.—The following consonances are allowed, either in their simple or their compound forms: the major and minor third, perfect fifth, major and minor sixth, and octave.
- 9.—Dissonances are forbidden.
- 10.—In counterpoint, the perfect fourth is treated as a dissonance: it is, therefore, disallowed in this order.
- 11.—The only cadences permitted are those shown in fig. 338, with liberty, of course, to employ simple intervals instead of compound, and *vice versa*.
- 12.—The first chord must be either a fifth, an octave, or a unison: the last, an octave or a unison.
- 13.—Consecutive fifths and octaves are unallowable both in contrary and in similar motion.
- 14.—More than two consecutive thirds or sixths are undesirable, and more than three are forbidden.

Fig. 338.

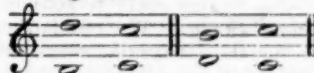
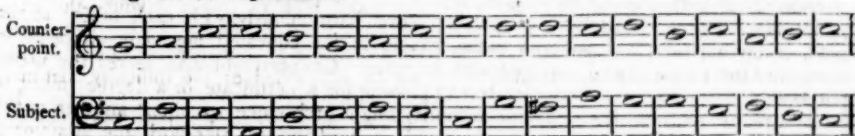


Fig. 339. Specimen.

CHERUBINI.



414. It will be observed that some of these rules are useful and necessary; in fact, certain of them are already familiar to our readers: others, again, are purely arbitrary, and intended to put the student on his metal. Arbitrary though some of them are, they have their use: let the student test their value by honestly working out an exercise daily, even for a few weeks, and we venture to say he will feel stronger in consequence. As a means of training the powers of the embryo composer, the study of counterpoint has received universal approval and adoption, present as well as past, as the following quotations from writers new and old will show:—

"Counterpoint loses its special value as a study when these old rules are in any degree relaxed. The chief value of the rules is their rigidity; and it is their strictness, and the difficulties of writing in two parts without breaking some of them, which make them worth keeping at all. * * The rules of counterpoint, as a means of musical education, are valuable just in proportion as they are rigid. They are taught and insisted on in all their hard, square, clear, cold logicalness, not because they are hereafter to be obeyed, but because obedience now is the best possible training for freedom later on."—*Musical Standard*, Oct. 12th, 1878.

Balance of Testimony.—“The Choral Primer.” (Continued from page 221.)

THIS new elementary work on the Letter-note Method has, together with THE QUAVER, been favoured with the following press notices, for which thanks are respectfully tendered. The notices are printed *verbatim*, and without attempt on our part to controvert any opinion expressed.

“*The Quaver*, &c.—This a monthly advocate of popular musical education, and exponent of the Letter-note method, published by F. Pitman, 20 Paternoster Row, London, and Johnstone, Hunter, & Co., Edinburgh. A copy of this work, which from its title will attract the eye of the musician, has been forwarded to us, accompanied by a more voluminous music production, entitled the ‘Choral Primer.’ *The Quaver*, which is a 16 sheet pamphlet, gives a summary of musical news, and a concise article on one of the pioneers of the singing movement, Joseph Mainzer, describing his system of instruction, and giving a selection of his exercises for beginners. Embodied in the work are a number of part pieces by Weber, Mendelssohn, and others, all in the Letter-note method. No doubt there are advantages to be derived from this system of teaching music, but its use must not have been found to be of great benefit, otherwise it would, we think, have been more largely used by all classes of teachers.

The Choral Primer, as a musical work, deserves the attention of all interested in part-singing, and is a valuable acquisition to every musical portfolio. To beginners, as well as to those ‘far up in the scale,’ it is an excellent possession, giving elaborate hints on such important subjects to the singer as those of accent, sol-faing, voice-practice, management of the breath, articulation, expression, &c., to say nothing of the practical lessons and exercises interspersed throughout its pages. It also contains a large number of glees, rounds, and duets; and being printed in the Letter-note system, is therefore useful to students of both notations. The nominal price at which it is sold, compared with its intrinsic value, ought to insure for it an extensive circulation.”
—*Kelso Mail*.

“*The Choral Primer*, Edinburgh: Johnstone, Hunter, & Co., 4 Melbourne Place. The Letter-note method is taught in a painstaking and intelligible manner. Nothing in the most improved methods of teaching the theory and practice of singing is allowed to escape notice, and the explanations are thorough and comprehensive.

The Quaver. By the same publishers. With this monthly is published ‘Choral Harmony.’ In addition to literary matter and intelligence, directions are given on the important subjects of modulation and harmonizing.”
—*Hawick Advertiser*.

“*The Choral Primer*, and a number of a publication entitled the *Quaver* (Pitman), are both to hand. They are published in the

interest of what is known as the ‘letter-note’ method. Mr. David Colville, who has done considerable work in the educational exposition of music, is the gentleman under whose direction they are published. The primer is full of genuine musical information, written in an intelligible style. The worst that can be said about it is that letters denoting sol-fa syllables are printed at the tops of the notes. These are simply ‘crutches,’ and have to be discarded sooner or later. The art of measuring intervals from a key-note that alters its position on the staff has to be learnt sooner or later, and the earlier it is acquired, and without the aid of extraneous helps, the better for the student. The other plans put forth in the pamphlet are both scientific and rational, and few instruction books contain a larger amount of useful information, or more succinctly put.”—*Musical Opinion and Music Trade Review*.

“*The Choral Primer* is the name given to a course of elementary training on the letter-note method of teaching music. The *Primer* has the primary commendation of being cheap. It may be had either in six penny numbers, or these stitched together with paper cover for sixpence. The author Mr. David Colville, has done his work as a teacher admirably well. He teaches with singular clearness, one thing at a time, and his method is perfect. He expects that his pupils should thoroughly understand and practise every lesson, and if this be done they will, when done with the *Primer*, be no mean proficient in music. As is well known there are two musical notations that stand high in public favour—the letter-mode is a combination of these. The aim of Mr. Colville is to train persons to sing at sight, and he acknowledges the difficulty that many feel in doing this from the old notation. Mr. Curwen, by the new notation, has done good service in teaching music. Singing at sight is a far more common accomplishment now than it was formerly, and the praise is due to Mr. Curwen and his friends. Mr. Colville prefers the old notation to the new, and certainly he is not singular in so doing. He sets himself to remove difficulties out of the way of learners. He gives all necessary help at first, gradually withdraws the help as the pupil makes progress, and by his method the old notation may be read as easily as the new. We give a sentence or two from the preface to the *Choral Primer*, a work which we commend to all who teach or desire to learn vocal music.”—*The Orcadian*.

[The quotation from the preface consists of the first paragraph, which it is unnecessary to print here as the whole appears in another part of this sheet.]

THE following list of musical works will supply the information requested by members of the Quaver Composition Classes.

Student's List of Theoretical Works.

HARMONY, THORO'BASS AND COMPOSITION.

1. **Albrechtsberger.** Collected Writings on Harmony, Thoroughbass, and Composition, for self-instruction. 10s. 6d.; or two Vols., 3s. 6d. each.
1. **Catel.** Treatise on Harmony. 2s. 6d.
1. **Clay, S. J.** Treatise on Harmony. 6s. and 4s.
2. **Curwen, J.** How to observe Harmony. The examples in both notations. 2s.
2. **Do.** The Commonplaces of Music. Parts B (1s. 6d.), C (2s.) and D (1s. 6d.) treat of Musical Composition.
3. **Goss, Sir J.** Introduction to Harmony and Thoroughbass. 10s. 6d.
5. **Hullah, J.** A Grammar of Musical Harmony. 3s. 6d.
4. **Logier.** System of the Science of Music. 12s. 6d.
5. **Macfarren, Dr. G. A.** Six Lectures on Harmony.
3. **Do.** Rudiments of Harmony. 7s. 6d.
- 2 & 3. **Do.** Eighty Musical Sentences to illustrate Chromatic Chords. 3s.
4. **Mandel's System of Music.** 5s. per part, £1 11s. 6d. complete.
1. **Marx.** General Musical Instruction. 6s. 6d.
1. **Molique, B.** Studies in Harmony. 7s. 6d. Key to Do., 4s. 6d.
1. **Mozart.** Succinct Thoroughbass School. 10d.
1. **Pauer, E.** The Elements of the Beautiful in Music. 1s.
3. **Richter.** Treatise on Harmony. 7s. 6d.
1. **Stainer, Dr. J.** A Theory of Harmony. 7s. 6d.
1. **Do.** Harmony. 2s.
6. **Weber, G.** The Theory of Musical Composition.

COUNTERPOINT, CANON AND FUGUE.

1. **Bridge, Dr.** Counterpoint. 2s.
1. **Do.** Double Counterpoint and Fugue.
1. **Cherubini.** Counterpoint and Fugue. 6s. 6d.
1. **Higgs, J.** Fugue. 2s.
7. **Macfarren, Dr. G. A.** Counterpoint, a Course of practical Study. In the press.
2. **Oakey, G. Mus. Bac.** Counterpoint. Examples in both notations. 1s.
3. **Richter.** A Treatise on Counterpoint. 7s. 6d.
3. **Do.** A Treatise on Canon and Fugue. 7s. 6d.

FORM.

2. **Curwen, J.** Musical Form. 1s. 4d.
1. **Pauer, E.** Musical Forms. 2s.

INSTRUMENTATION.

1. **Berlioz.** A Treatise on Modern Instrumentation and Orchestration. 12s.
4. **Engelke's Guide for Composers of Instrumental Music.** 6s. and 7s. 6d.
1. **Prout, E.** Instrumentation. 2s.
4. **Saunders, S. D.** Plain Directions for Scoring for small or Septet String Bands. 2s. 6d.

MISCELLANEOUS.

1. **Hawkins, Sir J.** General History of the Science and Practice of Music. 21s.
8. **Hiles, Dr. Henry.** The Harmony of Sound. 3s. 6d.
8. **Spinney, W.** Musical Examination Questions, with key. Book 1, 1s.; book 2, 6d.; book 3, 6d.
1. **Stainer and Barrett.** Dictionary of Musical Terms. 16s.
1. **Stone, Dr.** Scientific Basis of Music. 1s.

NAMES AND ADDRESSES OF PUBLISHERS. 1, Novello, Ewer, and Co., Berners Street, London; 2, J. Curwen and Sons, Warwick Lane, London; 3, Cramer and Co., Regent Street, London; 4, Boosey and Co., Regent Street, London; 5, Longmans and Co., Paternoster Row, London; 6, Cocks and Co., New Burlington Street, London; 7, University Press, Cambridge; 8, W. Reeves, Fleet Street, London.

MONTHLY NOTES.

HENRI PROCH, a celebrated composer, conductor, and professor of singing, died at Vienna on the 18th December, aged seventy. His vocal works, and above all, his *Cer des Alpes*, and his *Variations* are well known in the musical world.

A New York tenor recently saw a pile of music books with some money lying on them, and from force of habit he took the upper part, and now he has been transported to Sing Sing, where he paints chairs in the upper loft of the shop, making a chromatic job of it.

Mr. Kuhe's Brighton Festival is to be held from the 11th to the 22nd of February. The novelties will include a cantata, *The Lord of the Isles*, by Gadsby; new overtures by Wingham and Walter Macfarren; and a pianoforte concerto by Mr. Shakespeare. The artists engaged include all the leading English concert singers, with the addition of Herren Henschel and Ludwig. The conductors will be Mr. Kuhe, Sir Michael Costa, and Mr. Manns.

An action was tried at the Lewes assizes on Tuesday, brought by Mr. Watts, carrying on a musical business at Brighton under the title of "Cramer & Co.," to recover damages for a

libel, which it was alleged had appeared in the *Brighton Daily Post*. The plaintiff had purchased a publication called "The Fashionable Visitor's List," and had in this publication made attacks on Herr Kuhe and others; and the libel complained of was an article in which it was asserted that the plaintiff had purchased the publication referred to solely for the purpose of using it as a dagger for the assassination of private character. The jury found a verdict for the plaintiff, and gave him a farthing damages. Lord Justice Cotton certified that it was a proper case for costs, and to be tried by a special jury.

The birthday of Robert Burns (January 25th) was made the occasion of a rich entertainment of Scotch Song at a concert at St. James's Hall—one of the Saturday evening concerts. Mr. Sims Reeves was among the vocalists.

A good deal of talk has been occasioned in the burgh, says the *Dumbarton Herald*, through the choir in Dumbarton parish church failing to occupy their usual seat in that church on Sunday, or take any part in the service of praise. Some misunderstanding had arisen between the choir and the kirk-session in regard to the disbursement of a fund which has lately fallen into the hands of the kirk-session through a bequest made to the church. Upwards of £250 was at the disposal of the kirk-session, and the choir believed that a large part, if not the whole of the sum, should be handed over to them. The kirk-session refused to do this, and it is said one of the members of session, in the interest of the choir, threatened legal proceedings. The session then replied that they knew nothing of the choir; that they had not engaged them as the choir; but *ex gratia* they offered them £20, and a promise of an annual payment to that amount. The choir, however, refused such an arrangement, and they reasoned that if they were not the choir of the church they would not be so, and hence they did not occupy their usual place on Sunday. The precentor, who used to sit amongst the choir, therefore mounted the rostrum, and in the good old-fashioned style led the praise single-handed.

At Trinity College on January 9th, Mr. E. J. Hopkins, organist of the Temple Church, delivered a lecture on "The adoption of the ancient octochords in the construction of modern hymn tune melodies." The "octochords," described by the lecturer, are more usually known as the ancient "modes," a system which employed only the sounds of the natural key, using the different octaves therein (as from C to C, D to D, E to E, &c.) in the

formation of tunes, the name of the mode being determined by the particular octave employed. The object of the lecture was to start the query whether the octochord system could be used to advantage in modern music, the illustrations being rendered by a portion of the Temple Church Choir, accompanied by Mr. Humphrey J. Stark. In the carrying out of this intention the lecturer imposed certain strict conditions upon himself—viz., (1) that all the notes of the selected octochord should be used in the melody; (2) that the melody should not travel beyond the boundary notes of the octochord; and (3) that no note whatever, except those presented by the octochord itself, should be used in the melody. Illustrations followed in the performance of tunes composed by Mr. Hopkins in each of the seven octochords, the lecturer pointing out in passing the especial features in each tune. The first octochord (C to C) is the ordinary modern key of C major, and as an illustration of this mode Luther's Christmas Hymn-tune, "Erfurt," was alluded to; for the second (D to D), the chorale used by Sebastian Bach in the *Matthew Passion* was given as an illustration; for the third (E to E) the tune "St. Bride's;" and for the fifth (G to G, or in modern music, dominant to dominant) the tunes "Old rooth," "Old 104th," "Luther's Hymn," and Tallis's "Evening Hymn." After an interesting explanation of the characteristics of each mode, the lecturer concluded thus:—They had now had the seven octochords in review; and, wholly apart from the question whether the results they had heard were satisfactory or not, he hoped he had shown that these scales were susceptible of use as one of the sources of modern melodic construction, when in other respects a writer might feel favourably inclined towards them. There was always incitement in meeting with a difficulty, and great interest in striving to overcome it. On this account it became a source of real pleasure to successfully try to construct a melody in an octochord that lacked one of the sounds that one had been accustomed to consider as essential, and which perhaps further presented a sound in some provokingly awkward place, which at first thought one did not know what on earth to do with. To reproduce as plastic what had been represented to us as being rigid, was a work, however small it might be in scale, that might perhaps be thought worth an occasional effort necessary to its accomplishment, if only as a relief to other kinds of intellectual activity.

In May, at Dublin, it is intended to celebrate the centenary of the birth of MOORE the poet.

Society of Arts Examinations.

The Society of Arts have issued the following programme of Music Examinations for 1879, under Mr. Hullah:—

THEORY EXAMINATIONS.

1. **RUDIMENTS.—NOTATION.**—The treble, alto, tenor, and bass staves, and the relations between them. The scales major and minor, with the intervals, diatonic and chromatic, found in either.

Time, common and triple, simple and compound.

Musical terms in common use.

2. **HARMONY.**—Chords, consonant and dissonant. Progression of consonant combinations; preparation, percussion, and resolution of dissonant. Treatment of figured basses. Harmonisation of simple melody, not involving passing notes.

3. **COUNTERPOINT.**—Addition of a part or parts, above or below a given subject, in any species or "order" of counterpoint.

4. **MUSICAL HISTORY AND BIOGRAPHY.**—The epochs and native countries of one or two well-known composers, with any particulars of their lives and works.

5. Only those candidates who take all these subjects can obtain First-class certificates; and only those who

take as far as 'Harmony,' inclusive, can attain Second-class.

6. The examination on this subject will be held in 1879 on Friday evening, the 25th of April, from 7 to 10 p.m., and will be conducted at the same time, and under the same regulations as the Commercial Examinations.

7. Persons desirous to become candidates should apply to the secretary of a Local Board. (See list published by the Society.)

8. When the candidates papers have been submitted to the judgment of the Society's Examiners, certificates of two grades will be awarded, and the names of the candidates who obtain prizes and certificates will be afterwards published in the *Journal of the Society of Arts*.

PRIZES.

9. A First Prize of £5 and a second of £3 are offered in this subject. No prize will be given to a candidate who does not obtain a First-class Certificate. Teachers of music are ineligible for prizes.

10. A candidate having obtained the First Prize cannot again compete for a prize, nor can a candidate take a Second Prize twice.

PRACTICAL EXAMINATIONS.

1. The Musical Examinations conducted by the Society of Arts have hitherto been limited to theory; it is proposed to extend them to practice.

SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc., also Brighton on Thursdays.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

Address:—Mr. J. Adley, The Park, Tottenham, London, N.

LETTER-NOTE EDUCATIONAL WORKS.

A GRADUATED COURSE of Elementary Instruction in Singing.—By David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

THE PUPIL'S HANDBOOK.—Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

THE LETTER-NOTE SINGING METHOD, Elementary Division.—A course of elementary instruction in vocal music, by David Colville. In this course the notes are lettered throughout. Price, in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

THE CHORAL GUIDE.—Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

THE JUNIOR COURSE.—A course of elementary practice in vocal music, by David Colville. Arranged for treble and alto with *ad. sb.* bass, and suitable for schools or junior classes. In penny numbers.

THE CHORAL PRIMER.—A course of elementary training, by David Colville. In this course the notes are lettered throughout. Price sixpence, in wrapper or in penny numbers.

THE SINGING SCHOOL.—A new work, in preparation.

FIRST STEPS IN MUSICAL COMPOSITION.—Now appearing in *THE QUAVER*.

TWELVE REASONS FOR LEARNING TO SING AT SIGHT.—A leaflet for gratuitous distribution. Teachers can obtain copies, at a nominal charge per dozen or hundred.

THE TRANSPOSITION INDEX.—A card with a moveable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

PUPIL'S CERTIFICATES of Proficiency.—All teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus. Blank certificates, 10d. per dozen, post free.

London: F. Pitman 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

THE QUAVER.

THE

CHORAL PRIMER,

A Course of Elementary Training on the
LETTER-NOTE METHOD.

In Wrapper, or in Penny Numbers, price Sixpence.

PREFACE.



LETTER-NOTE endeavours fully to carry out the principle that there is, in reality, but one *scale* in music, although that scale can be employed in various *keys* and in different *modes*, and by its aid all the thorny questions which hamper the steps of the beginner respecting clefs, keys, accidentals, etc., are removed from his path. As an assistance to the pupil, Letter-note appends to the ordinary notes the sol-fa initials, so invariably representing the major tonic, thus rendering the stave as easy to the young singer as any of the new notations at present in existence. The public will in due time discover that the stave-notation is preferable for all purposes. For the use of the pianist, harmoniumist, or organist, it is incomparably superior; to the sight-singer, even the ordinary un-lettered stave has numerous advantages provided only its principles are *mastered*; while the stave, with the addition of the sol-fa initials, provides the elementary singer with all the information he requires respecting the key-relationship of the notes. Letter-note, therefore, gives the pupil every advantage he can obtain from a notation specially devised to meet his needs; aids him further by the picture of rising and falling notes which it presents; and, when written in condensed score, provides a notation as cheap as the cheapest, as easy as the easiest, and, moreover, one which every pianist or organist can play from without inconvenience.

As regards the manner in which these principles are carried out in the present work, it rests with the public to judge. The object throughout has been to teach only one new thing at a time, to teach it intelligibly and thoroughly, and when taught to keep it in practice as far as convenient.

A large proportion of the Songs and Exercises has been written for the work, and the whole is copyright either in melody, words, or arrangement.

Those practical men, the Teachers, need not be reminded that there are two ways of using a book: one is to work *with* it, the other *against* it, and great is the difference in the result. It is taken for granted that no Teacher in his senses will think of using this work on any other principle than that known as the "tonic," "do for the key-note," or "moveable do."

The Author begs to return his sincere thanks to all Teachers who have, in large classes or in small, at any time from its first publication in 1863 to the present time, used the works of the Letter-note Method.

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